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if they existed, being near the surface, might have disappeared like the upper layers of the tank itself, but the latter could hardly have escaped us.

3. A more probable guess than either of the two mentioned is that it was a vapor-bath. This vapor-bath was called by many ancient writers *tholos* (cf. Athenaeus, 501 d). We found, to be sure, no traces of any heating apparatus here; but portable braziers might have been used.

RUFUS B. RICHARDSON.

Athens, March, 1896.

SCULPTURE FROM THE GYMNASIUM AT ERETRIA.

In the excavation of the gymnasium at Eretria in the summer of 1895, were found three pieces of sculpture which deserve description. They are all of Pentelic marble and of life size.

No. 1. FIGURES 1, 2. This is a head of the type already very familiar under the name of the "Indian Bacchus." A description is hardly necessary except to recall the peculiarities of the type, the most striking features of which are a long wedge-shaped beard made of flowing ringlets systematically balanced, and hair encircled with a band and arranged in three superimposed rows of corkscrew curls over the forehead. Less striking but equally important are the dreamy eyes, and cheeks somewhat puffed out, giving the appearance of a kindly being of a sensual nature.

The examples of the type are so numerous already that the publication of this might seem superfluous were it not an unusually good one. Nearly every museum in Europe has one or more examples, the Athenian Central Museum having twenty or more, and the Naples Museum a good number. This year a similar head was found in the excavations of the German Institute near the Theseum, and another in the clearing out of the *Stadion*—a duplicate of the head on the double herm found by Ziller in his excavations in the *Stadion* in 1869–70. But the heads from the *Stadion*—

herms are certainly *Dutzendarbeit*, and the same may be said of nearly all those in the Athenian museums now kept in a side room, as well as of those that have been found at Pompeii. The most of all these examples must be regarded as archaistic. The three rows of curls over the forehead are clearly a feature of archaic art retained for old fashion's sake.¹ These heads seem to be almost solely from herms or busts. The frequency of the herm as a landmark and as an ornament for a front-door or a



FIGURE 1.—INDIAN BACCHUS—PROFILE.

front-yard, and especially for gymnasia, accounts for the numerous examples that have survived.

The head here published is both better preserved and better executed than most, and deserves for these reasons to be set up in the Athenian Museum, where it now lies. The preservation is practically complete, the only essential damage being the chipping off of the left nostril. The break on the right side, by which a part of the forehead and hair has been carried away, as well as the abrasion of the left part of the beard detract little from the

¹ This is seen in the large female figure from the top of the Mausoleum and even on the bearded head in the Central Museum (Kabbadias, No. 52).

total effect of the face. The eyes and mouth, the most expressive features, are intact; the beard is nearly so; enough is preserved of the three rows of corkserew curls to forestall any regret at the loss of the rest. The execution, in hair, beard, and eyes, is more careful than in the head (still unpublished) found at Delos in 1885, which is the best example in the Athenian Museum (Kabbadias, No. 49). No. 52 of Kabbadias, though better preserved than the Delos head, almost entirely lacks expression. The head from Delos (*BCH.* v. plate x a), although well called by Homolle a

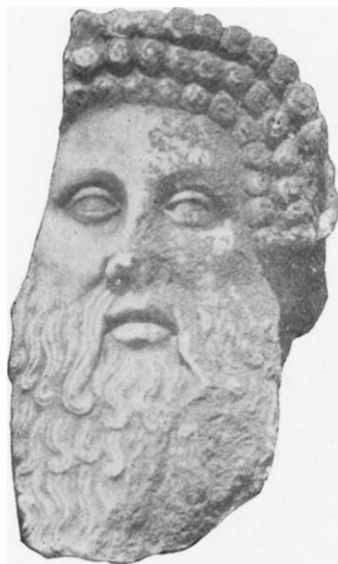


FIGURE 2—INDIAN BACCHUS—FRONT VIEW.

reproduction bien exécutée d'un beau modèle, has suffered more from abrasion. While our head conveys the impression of *mildes Versunkensein in Träumerei*,² No. 49 of Kabbadias seems to have gone to sleep.

The eye in the present head is rather more carefully cut than in most of the others, the upper lid being carried out over the lower lid at the outside corner. The moustache is somewhat peculiar in that it leaves the upper lip practically bare, and seems to spring

² Phrase employed by Michaelis to characterize the Naples bronze so long known under the name of "Plato," and quoted by Kekulé in his discussion of the Talleyrand Zeus, which is held by Michaelis and others to be a Dionysus head; *Arch. Zeit.* XXXII, p. 94.

in two great curls, one out of each nostril, which proceed almost perpendicularly downward, predominating among the curls of the beard. At the lower end they curl inward, a feature seen also in Kabbadias, Nos. 52 and 107, where, however, they diverge much more. Probably our head had the usual strands of hair falling over the shoulders to the front and rear, but, as the break has left little of the neck, we can only make an inference from a lump back of the left ear, which looks like the remnant of such a strand. The lower part of the series of curls on the left side is wrought in a separate piece and set in. The band around the hair is, as in Kabbadias, No. 49, and in some other cases, a very thick one, a section of which would be nearly a cylinder.

It has long been a subject of dispute whether the type of head now under discussion should be called Hermes or Dionysus.³ It is at least probable that Dionysus has made as strong a contest for the possession of Hermes' pillar as Heracles ever made for Apollo's tripod. The strange phrase "Dionysus-herm" has gained an abiding place in archæological nomenclature. As far as our head bears on the discussion, it would be slightly in favor of Hermes, inasmuch as it was found in a gymnasium. But it is quite likely that this type was used for almost any benevolent male divinity. The puffed cheeks can hardly be pressed to indicate recent debauch, and yet the general softness and sensuousness seem to fit Dionysus better than Hermes.

When and how this type originated is not known. That it goes back to rather remote times is rendered probable by the appearance of a similar form in Tarentum terracottas.⁴ The archaic head of Zeus from Olympia⁵ is not so unlike the type that it might not form the first term in the line of descent. That the type started with a full-length statue may be suggested by the colossal figure of the Villa Albani,⁶ which, though it has but two rows of corkscrew curls, is of essentially the same type.

No. 2. FIGURE 3. The history of this head is interesting. We found the upper part early in our excavations. Nearly a week

³ For a history of the discussion see ROSCHER, *Lex. der Gr. und Röm. Myth.*, p. 1121.

⁴ *Monumenti*, xi, plate 56.

⁵ FURTWÄNGLER, *Bronzefunde von Olympia*, plate I.

⁶ ROSCHER, *Lex. der Gr. und Röm. Myth.*, 1102.

later, Mr. Lyris, the ephor attendant upon the excavations and lodging in the museum at Eretria, said that he thought our fragment would fit a bust with the lower part of a head already in the museum. On applying the new to the old we found the fit perfect. The old piece had been lying in the museum so long that we could get no information as to the circumstances of its finding. As the result gives an interesting portrait-head, deemed worthy of the Athenian museum, we have a good illustration of



FIGURE 3.—BUST INCLUDING FRAGMENT IN MUSEUM.

the utility of keeping for years what might seem insignificant pieces of sculpture.

I experienced a great surprise when the two parts were reunited. The upper part had seemed peculiarly massive, like the head of Vespasian⁷ (FIGURE 4). The wrinkled forehead resembles that of a Roman standing by the side of the emperor Marcus Aurelius on his triumphal arch.⁸ But the reunited head showed

⁷ BERNOUILLI, *Römische Ikonographie*, II, plate vii.

⁸ BRUNN-BRUCKMANN, 268^a.

a narrow face and a thick-lipped mouth, rather sensual, almost Ethiopian. A portrait-face like this always challenges to an estimate of the character behind it. This man was probably a man of good mental endowments: such a dome must have contents. But he was probably shrewd and crafty, perhaps revengeful and lustful. Whom does the head represent? As it does not coincide with any of the known portraits of Roman times, where it probably belongs (judging by locks of hair like those often appearing on heads of the Antonines), the most reasonable supposition is that it is a local gymnasiarch like Elpinikos or Mantidoros. It is, however, more distinctly Roman in appearance

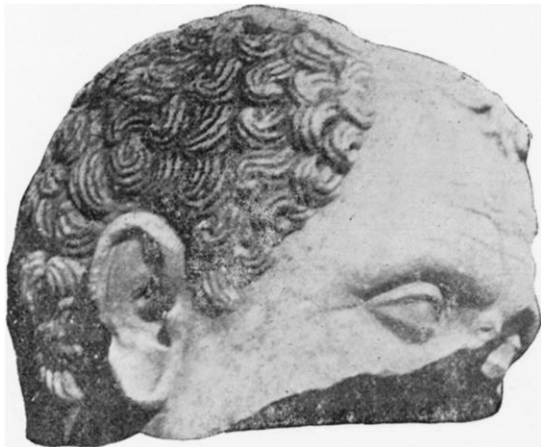


FIGURE 4.—ENLARGED VIEW OF FRAGMENT FOUND IN GYMNASIUM.

than the heads of the *Kosmetai* in the Athenian Museum, who, as far as hair, beard, and features go, might stand for some of the "solid men of Boston."⁹

No. 3. FIGURE 5. This is a fragment containing the right upper part of a face.¹⁰ A glance at it reveals a representative of good Greek times, and the fact that we have here a part, unfortunately only a small part, of a head really deserving attention as a work of art. The sex of a figure found in a gymnasium, can hardly be in doubt. The longitudinal depression in the forehead marks it plainly as that of a man.¹¹ When we come to

⁹ DUMONT in *BCH*, i, p. 229, plates 3 and 4; also ii, plates 5 and 6.

¹⁰ The forehead is 0.06 m. high: the eye is 0.03 m. $\times$ 0.013 m.

¹¹ E. F. BENSON in *Jour. of Hell. Studies*, xv, p. 194 ff.

consider the other important criterion, the hair, we are led into an unexpected field. The broad head-band is nothing unusual, but the arrangement of the locks and the contour of the hair around the forehead is peculiar. The latter item is most significant. We find a parting in the middle and a series of projecting and re-entrant curves, with one projecting lock about half-way down the edge and another in front of the ear. The left side is unfortunately not preserved; but who can doubt that if it were we should find the waves and curls corresponding to those on the right side? The surface of the head is covered with flat locks flowing down over one another and ending in little horns. Had



FIGURE 5.—FRAGMENT OF GREEK HEAD.

a head with hair of this character been found at Argos, one would unhesitatingly pronounce the word "Polycleitan." The unexpected was that we should find anything Polycleitan at Eretria. The suggestion must, however, be considered. The Naples bronze copy of the *Doryphoros*¹² has a great many more projecting locks. The Naples marble *Doryphoros*¹³ and the Naples Heracles¹⁴ resemble our head more nearly. The Naples boy assigned by Furtwängler to Polycleitus¹⁵ is almost like ours, while the Hermitage head¹⁶ makes us feel as if we were viewing the other side of the head under discussion.

¹² BRUNN-BRUCKMANN, 336.

¹³ BRUNN-BRUCKMANN, 273.

¹⁴ FURTWÄNGLER, *Masterpieces of Greek Sculpture*, Eng. Ed., p. 234, fig. 95.

¹⁵ FURTWÄNGLER, *op. cit.* p. 284, fig. 121.

¹⁶ FURTWÄNGLER, *op. cit.*, p. 252, fig. 104.

The question who is represented, is not so easy to answer. But the following sentence from Furtwängler (*op. cit.*, p. 233) may lead us to the light: "It need not surprise us to find the *Doryphoros* so often adapted to the representation of Hermes in Roman times, for copies of this statue were placed in the various palaestrae and gymnasia, which were all consecrated to Hermes." What is more natural than that we should find in the Eretria gymnasium another type of Hermes besides the stereotyped archaistic form already described? The other finds there point to the Roman times, when this type was a favorite. This natural naming of our head gives the supposition of a Polycleitan origin for our head a sort of corroboration. What the Hermes of Polycleitus was like may be shown by the Fins d'Annecy head.¹⁷ It is not necessary, however, that our head should have represented Hermes. It may have been a Heracles or some human athlete.

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Athens, March, 1896.

¹⁷ *Gazette Arch.* II (1876), plate 18.